HANDEL+HAYDN SOCIETY

HARRY CHRISTOPHERS ARTISTIC DIRECTOR

2015-2016 BICENTENNIAL SEASON

BARQUE MASTERS

October 30 + November 1, 2015 NEC's Jordan Hall



Bicentennial Concert

Saturday, November 21 at 7pm King's Chapel, 58 Tremont Street, Boston

Hear history echo through the centuries at this special concert for the Handel and Haydn Society Bicentennial. Harry Christophers leads members of the H+H Chorus and organist lan Watson through a program inspired by H+H's early history, including choruses from Haydn's *Creation* and Handel's *Messiah* that were heard at the 1815 concert. The program will also include hymns from *The Old Colony Collection*, an anthology published in the early 19th century in conjunction with H+H.

Tickets \$30, limited availability. Purchase at handelandhaydn.org/bicentennial-concert or call 617 266 3605.

King's Chapel Recital Series

Join H+H for free lunchtime recitals on Tuesdays throughout the season. These intimate performances at the site of H+H's first concert begin at 12.15pm and last approximately 30 minutes.

November 17, 2015
Scott Jarrett conducts members of the
H+H Chorus in music by J.L. Bach and Schein.
January 12, 2016
March 1, 2016
May 3, 2016
June 7, 2016

Full program details at handelandhaydn.org.

WELCOME TO BAROQUE MASTERS

Welcome to Baroque Masters! Today's concert takes you to Venice at the dawn of the Italian Baroque, when the extraordinary composers Giovanni Gabrieli, Dario Castello, Giovanni Battista Fontana, and Biagio Marini were captivating audiences with new music, the likes of which had never been heard, that would change the course of music history. Your tour guides for this journey are the brilliant conductor and keyboard soloist Richard Egarr and seven virtuoso musicians from H+H's acclaimed Period Instrument Orchestra.

For me, this is an especially significant concert weekend because it is my first since joining the Handel and Haydn Society as President and CEO. I am deeply honored to be a part of this famed organization during the major cultural milestone of its Bicentennial, and I would like to thank Chairman Carl Kester and the entire Board of H+H for extending to me this opportunity.

Over the summer, I was fortunate to hear H+H's performance of Beethoven's Ninth Symphony in Copley Square, and I was struck by the passion and energy of the performance and how it extended beyond the Square, stopping passersby in their tracks. From that performance it was clear to me that H+H is more than just a great period instrument orchestra and chorus—it's a great orchestra and chorus, period. Somewhere, Beethoven was smiling, and I was in love with H+H.

Later in November, H+H will present two of Boston's most cherished musical traditions: Handel Messiah and our sublime Bach Christmas. For many Bostonians, it isn't the holiday season without these two joyous events. I hope you'll join us.

Thank you for attending today's concert. I look forward to welcoming you to many more in the seasons to come.

Sincerely.

Maio I had

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ABOUT THE HANDEL AND HAYDN SOCIETY

For 200 years the Handel and Haydn Society has enriched life and influenced culture by bringing vocal and instrumental music to America. Founded in Boston in 1815, H+H is considered the oldest continuously performing arts organization in the United States and is celebrating its Bicentennial this season with special concerts and initiatives to mark two centuries of music making. Under the leadership of Artistic Director Harry Christophers, H+H performs at the highest level of excellence and provides engaging, accessible, and broadly inclusive music education in Greater Boston and beyond.

H+H's Period Instrument Orchestra and Chorus are internationally recognized for historically informed performances of Baroque and Classical music. In addition to its local subscription series, tours, and broadcast performances, H+H reaches a worldwide audience through ambitious recordings including the critically acclaimed Haydn, Vol. 1 (2013), the best-selling Joy to the World: An American Christmas (2013), and Handel *Messiah* (2014), recorded live under Christophers' direction at Symphony Hall. Releases for the 2015-2016 Season include Haydn *The Creation* and Haydn, Vol. 2.

H+H's esteemed history began in 1815 when a group of middle-class Bostonians formed a choral society to bring the best music of Europe to their growing American city. They named the organization after two composers—Handel and Haydn—to represent both the old music of the 18th century and what was then the new music of the 19th century. In the first decades of its existence, H+H gave the U.S. premieres of many iconic works including Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's Requiem (1878), and Bach's *St. Matthew Passion* (1879).

In 1985, H+H established the Karen S. and George D. Levy Education Program and now reaches over 10,000 children each year through public school visits, chorus partnerships, in-school music instruction, and a Vocal Arts Program that includes six youth choruses. H+H also maintains partnerships with higher education institutions and presents free concerts and lectures at local libraries, community centers, and museums.

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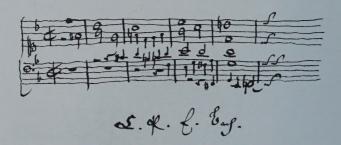
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DIRECTOR'S NOTE RICHARD EGARR

It's wonderful to be back with the Handel and Haydn Society to lead this program of music by a group of Italian composers who truly were Baroque Masters.

This music is very dear to me. It's the stuff I cut my Baroque teeth on at university when I began playing the harpsichord. I still consider it some of the most head banging, way out, and avant-garde music of all time. The colours and virtuosity that it displays are extraordinary.

Hold on to your hats and be prepared for a delicious and passionate musical assault.



the Society Ball

2016 GALA BENEFIT

SAVE THE DATE:

April 2, 2016 at 6.30pm • Fairmont Copley Plaza, Boston

For more information, please contact Brook Holladay at 617 262 1815 or brook@handelandhaydn.org.

PROGRAM BAROQUE MASTERS



FRIDAY, OCTOBER 30, 2015 AT 7.30PM SUNDAY, NOVEMBER 1, 2015 AT 3PM NEC'S JORDAN HALL

THE MUSICIANS

Richard Egarr, director and keyboards
Aisslinn Nosky, violin JOAN & REMSEN KINNE CHAIR
Christina Day Martinson, violin and viola dr. Lee Bradley III CHAIR
Susanna Ogata, violin
Guy Fishman, cello candace & WILLIAM ACHTMEYER CHAIR
Paul Morton, theorbo
Andrew Schwartz, dulcian
Erik Schmalz, trombone

Canzona a6 (1615)

Giovanni Gabrieli (ca. 1553-1612)

Sonata decima quarta a4 (Book II)

Dario Castello (ca. 1590-ca. 1658)

Sonata for Three Violins (1615)

Gabrieli

Sonata duodecima a3 (Book II) Sonata secunda a2 (Book I) Sonata undecima a3 (Book II) Castello

Sonata in Echo for Three Violins

Biagio Marini (ca. 1587-1663)

INTERMISSION

Sonata decima a3 (Book II)

Castello

Sonata for Three Violins

Giovanni Battista Fontana (ca. 1580/89-ca. 1630)

Sonata nona a3 (Book II)

Castello

Toccata settima for Harpsichord

Michaelangelo Rossi (ca. 1601-1656)

Sonata decima quinta for Bowed Instruments (Book II) Sonata decima terza a4 (Book II) Castello

Program Sponsors

This program is generously underwritten by Joseph M. Flynn.

The artists' appearances are made possible by the generous support of the following individuals:

Judy & Menno Verhave, sponsors of Richard Egarr, director and keyboards
Elizabeth & Robert Wax, sponsors of the Period Instrument Orchestra
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The Handel and Haydn Society Bicentennial is sponsored by The Parthenon Group. Exclusive Print Partner: *The Boston Globe* Exclusive Radio Partner: 99.5 WCRB

We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.

These performances are being recorded for broadcast on 99.5 WCRB. Broadcasts are generously underwritten by Howard & Darcy Fuguet.

The concert runs approximately 1 hour and 55 minutes, including intermission. Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

The Handel and Haydn Society is a proud member of Chorus America (chorusamerica.org), a national organization that supports and promotes professional, volunteer, and youth choruses; of the National Guild for Community Arts Education (nationalguild.org); and of Early Music America (earlymusic.org), a service organization that supports the field of early music in North America.

Program book printed by The Graphic Group.







LOUIS LORTIE

LISZT, CHIN, & SCHUMANN

Thursday, November 5 Friday, November 6, 1:30pm Saturday, November 7 Tuesday, November 10 #BSOLiszt

Ken-David Masur, conductor Louis Lortie, piano LISZT Totentanz, for piano and orchestra CHIN Mannequin (American premiere: BSO co-commission) SCHUMANN Symphony No. 3, Rhenish



CHRISTOPH VON

DOHNÁNYI

NEUBURGER, BARTÓK, & **BEETHOVEN**

Thursday, November 12 Friday, November 13 Saturday, November 14 #BSOEmperor

Christoph von Dohnányi, conductor Martin Helmchen, piano NEUBURGER Aube (world premiere; BSO commission) BARTÓK Music for Strings,

Percussion, and Celesta BEETHOVEN Piano Concerto No. 5, **Emperor**



ANDRIS NELSONS

J.S. BACH, BERG, & SHOSTAKOVICH

Thursday, November 19 Friday, November 20, 11am* Saturday, November 21

#BSOFaust

Andris Nelsons, conductor Isabelle Faust, violin **Tanglewood Festival Chorus** J.S. BACH Komm, Jesu, komm! and Es ist genug **BERG Violin Concerto** SHOSTAKOVICH Symphony No. 5

* Please note the early start time of this concert.

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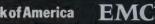
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HARRY CHRISTOPHERS, CBE ARTISTIC DIRECTOR THE BICENTENNIAL CHAIR

The 2015-2016 Bicentennial Season marks Harry Christophers' seventh year as Artistic Director of the Handel and Haydn Society. Since his appointment in 2009, Christophers and H+H have embarked on an ambitious artistic journey toward the organization's 2015 Bicentennial with a showcase of works premiered in the United States by H+H since 1815, broad education programming, community outreach activities and partnerships, and the release of a series of recordings on the CORO label.

Mr. Christophers is known internationally as founder and conductor of the British choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and Asia, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th- and 21st-century music. In 2000, he instituted The Choral Pilgrimage, a tour of British cathedrals from York to Canterbury.

He has recorded over 120 titles for which he has won numerous awards, including the coveted Gramophone Award for Early Music and the prestigious Classical Brit Award. His CD IKON was nominated for a 2007 Grammy and his second recording of Handel's Messiah on The Sixteen's own label CORO won the prestigious MIDEM Classical Award. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award, and The Sixteen won the Baroque Vocal Award for Handel Coronation Anthems, a CD that also received a 2010 Grammy Award nomination as did Palestrina, Vol. 3 in 2014. From 2007 he has featured with The Sixteen in the highly successful BBC television series Sacred Music, presented by actor Simon Russell Beale. The latest hour-long program, devoted to Monteverdi's Vespers, will be screened in 2015.

Mr. Christophers is principal guest conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In October 2008 he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He is an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama, and was awarded a CBE (Commander of the Order of the British Empire) in the 2012 Queen's Birthday Honors.



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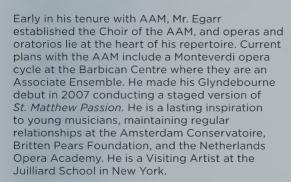
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HANDEL AND HAYDN SOCIETY ARTIST PROFILES

Richard Egarr, director and keyboards

Richard Egarr debuted with the Handel and Haydn Society in 2008 and appeared most recently as guest conductor last season for a program of Mozart and Beethoven. He brings a joyful sense of adventure and a keen, inquiring mind to all his music-making—whether conducting, directing from the keyboard, giving solo recitals, playing chambermusic, and indeed talking about music at every opportunity. Music Director of the Academy of Ancient Music since 2006, Mr. Egarr is also Principal Guest Conductor of The Hague Philharmonic and Associate Artist of the Scottish Chamber Orchestra. He has a flourishing career as a guest conductor with orchestras ranging from the Handel and Haydn Society to the London Symphony, Royal Concertgebouw, and Philadelphia orchestras.



Mr. Egarr continues to play solo recitals across the world—most recently at the Edinburgh International Festival and at Carnegie Hall, where his program included Bach's English Suites and Handel's "Great" Suites, as featured on his two latest releases for Harmonia Mundi.

Mr. Egarr trained as a choirboy at York Minster, at Chetham's School of Music in Manchester, and as organ scholar at Clare College Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance.





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EXPERIENCE THE HANDEL AND HAYDN SOCIETY OUTSIDE THE CONCERT HALL



Behind the Music: Handel's Messiah

Boston Center for Adult Education 122 Arlington Street, Boston

Wednesday, November 18, 2015 at 7.30pm

Explore Messiah's universal appeal and learn about Boston's unique 200-year-old association with the piece from H+H Historically Informed Performance Fellow Terea Neff. Enjoy some wassail and mince pies along with lively conversation punctuated by illustrative recordings of select highlights.

Tickets: \$67, including ticket for 2015 H+H *Messiah* performance. \$15 for H+H subscribers, concert ticket not included. Purchase tickets at *bcae.org.*

H+H at Concerts on the Point

Westport Point United Methodist Church Westport, MA

Sunday, November 22, 2015 at 3pm

Ian Watson leads Margot Rood, Emily Marvosh, and members of the H+H Period Instrument Orchestra in a program of Bach, Handel, Monteverdi, and Vivaldi.

Tickets: \$10 and \$25 Purchase tickets at concertsatthepoint.org.

H+H at the Isabella Stewart Gardner Museum

25 Evans Way, Boston

Sunday, December 13, 2015 at 1.30pm

Aisslinn Nosky and Ian Watson codirect the complete Brandenburg concertos by J.S. Bach.

Sunday, April 3, 2016 at 1.30pm

Aisslinn Nosky leads members of the Period Instrument Orchestra in works by Mendelssohn.

Limited ticket availability. Tickets for the April performance go on sale to Museum members on November 18 and to the general public on December 2. Purchase tickets at gardnermuseum.org/music.

Full season listing available at handelandhaydn.org

Underwritten by Nancy and Richard Lubin.



PROGRAM NOTES A GOLDEN AGE OF VENETIAN **INSTRUMENTAL MUSIC**

Venice is an old city that seems to rise out of the sea; its geographical location was key to its political and economic power, both of which rested in commerce. An independent city. Venice, or the Republic of Venice, was ruled by an elected official, the doge. Although strong musical traditions did not develop in the city until about the 15th century, by the turn of the 17th century, Venice was one of Italy's most important musical centers.

Part of its growth as a musical center can be attributed to music publishers in Venice beginning with Ottaviano Petrucci (1466-1539) in the 1490s. Petrucci's collections of polyphonic music were (and remain) beautiful scores printed with precision. The quality of his work attracted other publishers to Venice and influenced how music was disseminated throughout Europe.

Fundamental to the development of Venice's musical life were celebrations and religious services, including the scuole grandi, or religious confraternities, each of which employed a small group of vocalists and instrumentalists on at least a parttime basis. Other musicians might be employed by the doge and the city maintained a town band of brass instruments which not only played for celebrations but was also responsible for alerting Venetian citizens to dangers (such as fire) and announcing important visitors. Central to both religious and civic celebrations in the city, St. Mark's was the doge's private chapel from its construction in the 9th century until the early 19th century.

A golden age for music at St. Mark's began in the 16th century, when it established positions for a maestro di cappella (master of the chapel or music director) and two organists.

Following a trend of importing musical talent from outside Italy, the music director of St. Mark's from 1527-1562 was the Dutchman Adrian Willaert, who influenced a new generation of Italian composers.

Giovanni Gabrieli (ca. 1553–1612) studied music with his uncle, Andrea, who was an organist at St. Mark's. Giovanni followed in his uncle's footsteps, spending the first years of his career in Munich in service to Duke Albrecht V. After the duke's death, Giovanni Gabrieli returned to Venice, where he was employed as one of the organists at St. Mark's in 1584. Around this same time he also became organist for the confraternity Scuola Grande di San Rocco; Gabrieli held both positions until his death in 1612.

As a composer, Gabrieli focused on sacred and instrumental music: he preferred to write for the larger ensembles employed at St. Mark's for religious and civic ceremonies. His music influenced instrumental composition in Venice and northern Europe, especially German composers. by perfecting what can be thought of as a local tradition. Often associated with musical performances at St. Mark's in the 16th century, cori spezzati (also known as coro spezzto or "split choirs") is the term used to describe compositions in which the ensemble is divided into distinct groups or choirs. Often physically separated within a building, the groups performed in alternation as well as together. Gabrieli refined the interaction between cori spezzati groups and frequently wrote musically distinctive passages for each group, giving this style of composition a more sophisticated sound.

The Canzona a 6 (for 6 parts), from Gabrieli's Canzoni et sonate per sonar con ogni sorte de instrumenti, is a multi-sectioned work that features imitation and alternating passages in the cori spezzati style. The use of the words canzona and sonate in the title identify this collection as containing instrumental compositions. Although the two terms might appear together



Profile: the Basso Continuo Section

The basso continuo, a core group within the larger ensemble, consisted of low strings to play the bass line and an instrument to play chords, such as a keyboard (harpsichord and/or organ). The basso continuo performers were the heart of the ensemble, not only providing harmonic direction and fullness of sound, but also helping to lead the rest of the ensemble. Today's basso continuo will include low strings, harpsichord, organ, and theorbo, a large lute with an extended neck that allows the instrument to play bass notes.

The World Beyond

1585

Giovanni Gabrieli is appointed organist of St. Mark's, Venice.

1614

Pocahontas, who had been captured one year earlier by English settlers and held for ransom, chooses to remain with the English and marries John Rolfe.

1615

Gabrieli's collection of instrumental music, *Canzoni et sonate* is published in Venice.

1615

Biagio Marini is appointed violinist at St. Mark's, Venice.

1615

Captain John Smith, who explored Boston Harbor one year earlier, writes A Description of New England, and later reportedly advises Prince (and soon to be king) Charles to give the area "good English names." The monarch names Boston's river after himself.

1617

Native Americans name a part of presentday Boston Mattapannock ("place where evil is spread") because of the death toll among area tribes due to diseases brought by European explorers and settlers. English speakers shorten the name to Mattapan.

1621

Dario Castello is appointed wind player at St. Mark's in Venice.

1630

Giovanni Battista Fontana dies in Padua.

1630

Boston is named on September 7, after a town in Lincolnshire, England, the home of many of the Puritans.

1632

The population of Boston is just over 200; the population will almost triple in 3 years. The population in Venice is about 100,000. Some 46,000 Venetians died due to plague between 1629 and 1631.

1635

Boston Latin School is established.

1638

More than 20 ships with over 3,000 passengers arrive in Boston, including the first slaves aboard the *Desire*, a ship from the West Indies.

1656

Michelangelo Rossi is buried in Rome.

or be used interchangeably, by the 17th century the word canzona was generally applied to a work that contained imitative or fugal sections. Published posthumously in 1615, Canzoni et sonate is a collection of 21 compositions: the first 20 pieces are scored for different instrumental combinations with basso continuo. There are 5 parts in the first piece of the collection and each subsequent piece requires a progressively larger ensemble, (6, -7, 8, 10, 12, 14, and 15 instruments), culminating with a work for 22 parts.

The last piece in the collection is a sonata for three violins. Gabrieli again employs imitation in this sonata, a technique that creates conversational interaction between the violins. The smallest ensemble scored by Gabrieli, the three violins are accompanied by organ and an optional second bass instrument ("basso se piace") that support and sometimes share in the musical motives.

Nearly everything scholars know about the life and works of Giovanni Battista Fontana is printed in the preface to a set of his sonatas "for 1-3 violins or horn, bassoon, theorbo, cello or other similar instruments," published posthumously in Venice in 1641. Born in Brescia between 1580 and 1589, Fontana was a famous violin virtuoso in his hometown, as well as in Venice, Rome, and Padua, where he died (probably from the plaque) in 1630. In his Sonata for three violins and basso continuo, Fontana's gift for writing fluid and engaging musical lines is clearly heard. Each idea emerges seamlessly even though larger sections evoke differing moods.

Because of their common home town of Brescia, it was assumed incorrectly that Giovanni Battista Fontana taught another famous Brescian violinist and composer. Biagio Marini (ca. 1587-1663). Marini, whose uncle was probably his first music teacher, was well educated. Records from St. Mark's indicate that Marini was hired as a violinist on April 26, 1615, which means that he played for Claudio Monteverdi, then maestro di cappella. Marini left Venice about five years later and spent the next 34 years as a music director at courts in Italy and Germany. Although Marini continued to travel, Venice was his home from 1654 until his death in 1663.

The title of one of Marini's most interesting pieces, Sonata in Echo for three violins, gives the listener some clue as to what to expect. However, what we hear and what we see may not always coincide, as Marini uses virtuosic playing techniques such as double stops (playing more than one note on the instrument simultaneously) in addition to other ways of suggesting that there are more than three violins playing.

Little is known about the life of Dario Castello (ca. 1590-ca. 1658). A wind player, he was employed as an instrumentalist for St. Mark's in Venice by 1621 and like Marini, worked with Monteverdi. He published two collections of sonatas in 1621 and 1629 which were reprinted during his lifetime, an indication of their popularity. Like the works of his contemporary Marini, Castello's sonatas follow clear sections defined by their tempo, mood, and musical patterns. Moreover, Castello's sonatas are scored for a variety of instruments, including tenor and bass trombone, and bassoon in addition to strings. Some pieces indicate a more precise instrumentation, such as four bowed strings in Sonata decima quinta from Book II, while others are less explicit such as Sonata undecima from Book II. for two treble or high instruments and trombone (or cello).

Michelangelo Rossi (ca. 1601-1656) was another composer attracted to Venice; he intended to travel there in 1639, but an eye injury prevented him from making the trip. His early career reads something like that of Giovanni Gabrieli: he was an organist trained by his uncle, to whom he was an assistant. Unlike Gabrieli, Rossi was also known as a virtuoso violinist and worked for three of the most prominent families in Italy after he moved to Rome in 1624. It was in Rome that Rossi probably learned the art of writing the toccata, a work for solo keyboard designed to showcase the performer's skills. Rossi's *Toccata* settima, with its dazzling passagework and striking harmonies, shows the influence of another organist and composer in Rome, Girolamo Frescobaldi. Unlike his contemporary, however. Rossi adds another dimension to this toccata with more stable sections.

This generation of composers, many of whom were associated with the city of Venice at some point in their careers, were the experimenters of their day. As virtuoso performers, they understood their instruments and how to challenge both instrument and performer. Each composer contributed to the *stile moderno*, a new, modern style of composition which featured soloistic virtuosity against the backdrop of a structurally grounding accompaniment.

Capitalizing on the expressive power of shifting moods and virtuosic passages, their music explores the rich and varied instrumental sounds and combinations commonly used during this short, but golden age of instrumental music.

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BICENTENNIAL BEAT FROM THE ARCHIVES

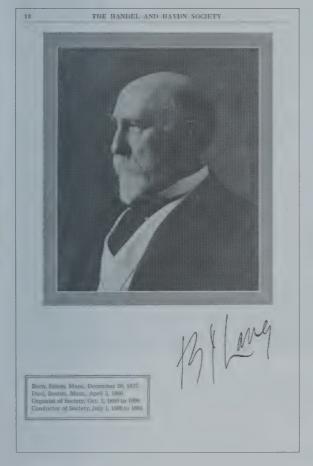
The position of organist for the Handel and Haydn Society was an important one, particularly in the first 32 years when few of H+H's conductors were professional musicians. During that time, it fell to the organist to help lead rehearsals and keep the instrumental ensemble together in performances.

Finding and retaining organists was difficult. Between 1815 and 1820, H+H employed six organists over five seasons. That situation changed with Sophia Hewitt (1799-1845), who was offered the position twice, once in 1818, when she was 17 years old (she declined) and again two years later. This time she accepted and was organist for the next ten years.



Receipt for a quarterly payment to Sophia Hewitt for \$50 dated October 22, 1830. Hewitt was paid an annual salary of \$200 as H+H organist. In 1822, she married Paul Antonio Louis Ostinelli, first violinist for H+H and Boston's Philharmonic Society. Their daughter Eliza became one of the great opera and concert singers in America in the mid-19th century and was a soloist with H+H.

The longest-tenured organist with H+H was Benjamin Johnson (BJ) Lang (1837–1909). A noted pianist, organist, and conductor, Lang was H+H's organist from 1859 until 1895; he conducted H+H between 1895 and 1897. He was also organist for King's Chapel between 1888 and 1909.



While organist for H+H, Lang performed solo organ concerts as part of H+H's Triennial Festivals in 1868, 1871, and 1874. Lang's organ concerts featured the music of Bach, Mendelssohn, and Schumann, and always included an improvisation by Lang.

Explore more items from the archives and learn stories from H+H's past in the book published for H+H's Bicentennial, *The Handel and Haydn Society Bringing Music to Life for 200 Years*. Available for purchase in two full-color editions: a numbered special edition bound in full cloth and signed by Harry Christophers for \$200 and a standard edition for \$40. Take home your copy today from the H+H Shop or order online at *handelandhaydn.org/shop*.



FIRST MONDAYS IN JORDAN HALL ARE BRILLIANT WITH MUSIC, performed by some of the world's best chamber musicians. First Mondays are fresh and full of imaginative pairings of well-loved classics and new work. They're in Jordan Hall, one of the finest places on the planet to hear music of this caliber. Oh, and First Mondays are *free*.

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October 5 (November 2 | December 7 All concerts FREE at 7:30 pm in Jordan Hall

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THE KAREN S. AND GEORGE D. LEVY EDUCATION PROGRAM



The Karen S. and George D. Levy Education Program provides music education for children in communities throughout eastern Massachusetts through five major components:

The Vocal Arts Program (VAP) provides talented young singers ages 8-18 the opportunity to sing in a chorus, take musicianship classes, perform with professional musicians, and receive private voice instruction.

The Vocal Quartet, made up of H+H professional singers, visits schools with original presentations designed to teach music history in an entertaining, age-appropriate way.

Collaborative Youth Concerts bring choirs from Greater Boston area high schools together to perform alongside Handel and Haydn Society musicians in their home communities and at Symphony Hall.

School Partnerships led by H+H teaching artists bring choral and music education programs to Boston's public schools.

Coaching and Masterclasses led by H+H musicians and conductors are offered to high school choruses and soloists, as well as college ensembles.

The Education Program is endowed in perpetuity by Karen S. and George D. Levy. Special thanks to Willma H. Davis, season sponsor of Alyson Greer, the Young Women's Chorus, and the Young Women's Chamber Choir and to Lucas Wegmann, sponsor of Kevin McDonald and the Young Men's Chorus.

Upcoming Performances

Youth Chorus performs with Cape Cod Children's Chorus Saturday, November 14

at 3pm
Barnstable, MA

VAP Choruses Messiah Caroling

Friday, November 27 at 7.30pm Saturday, November 28 at 3pm Sunday, November 29 at 3pm Symphony Hall

VAP Winter Choral Concert

Sunday, December 6 at 5pm United Parish Brookline, MA

See the Education Program in action at handelandhaydn.org/ education.

MY H+H: COLLECTING TESTIMONIALS TO CELEBRATE 200 YEARS

"Before this summer. I was already grateful for the Handel and Havdn Society. As a member of H+H's Vocal Arts Program for eight years, I had been exposed to music, people, and performance opportunities I would have never had otherwise. This summer, however, H+H offered me another exciting experience: the opportunity to tour Vienna, Austria, and Prague, As someone who had never before traveled outside of the country, I knew that I had to take advantage of this trip. Looking back at it now, I can easily say it was one of the best weeks of my life, and an experience that has changed me not only as a singer, but as a person."

ELIZABETH GEORGE, H+H VOCAL ARTS PROGRAM YOUNG WOMEN'S CHORUS/YOUNG WOMEN'S CHAMBER CHOIR ALUMNA '15

Read the rest of Elizabeth's 2015 tour diary online at handelandhaydn.org/tourdiary.

Share your story and be a part of history.

We are gathering memories, photos, and impressions to create a snapshot of H+H at 200 to be placed in the archives. Please visit handelandhaydn.org/my-hh or tag #myhandh200 to join the conversation.

HANDEL AND HAYDN SOCIETY 2015-2016 BICENTENNIAL SEASON



Join the Handel and Haydn Society and Artistic Director Harry Christophers for an unforgettable season featuring H+H's Period Instrument Orchestra and Chorus performing a wealth of grand works and intimate gems with a roster of acclaimed artists.

Handel Messiah

Friday, November 27, 2015 at 7.30pm Saturday, November 28, 2015 at 3pm Sunday, November 29, 2015 at 3pm Symphony Hall

Holiday Sing

Saturday, December 12, 2015 at 1pm + 3pm Great Hall, Faneuil Hall

Bach Christmas

Thursday, December 17, 2015 at 7.30pm Sunday, December 20, 2015 at 3pm NEC's Jordan Hall

All Haydn

Friday, January 29, 2016 at 7.30pm Sunday, January 31, 2016 at 3pm Symphony Hall

All Beethoven

Friday, February 26, 2016 at 7.30pm Sunday, February 28, 2016 at 3pm Symphony Hall

Bach St. John Passion

Friday, March 11, 2016 at 7.30pm Sunday, March 13, 2016 at 3pm Symphony Hall

Mozart and Beethoven

Friday, April 8, 2016 at 7.30pm NEC's Jordan Hall Sunday, April 10, 2016 at 3pm Sanders Theatre

Handel Saul

Friday, April 29, 2016 at 7.30pm Sunday, May 1, 2016 at 3pm Symphony Hall

Choose your subscription at handelandhaydn.org.

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INSTRUMENTAL VOICES

A Campaign for H+H



In 1815, a group of passionate Bostonians joined their voices together to perform the music closest to their hearts. In the 200 years since, the Handel and Haydn Society has grown to include thousands more voices, all of which have played instrumental roles in shaping the organization that we know and love. Today, H+H is thriving as never before, so it is the perfect time to add voices to that ever-expanding chorus of support through the *Instrumental Voices* campaign.

With a goal of \$12 million, *Instrumental Voices* is the largest fundraising campaign ever mounted by a period performance organization in the United States.

The campaign will sustain the vibrancy and continued excellence of H+H by supporting artistic initiatives, expanding educational programs, enhancing H+H's position of prominence in Boston and throughout the greater music community, and sustaining program quality and growth through endowment support.

The *Instrumental Voices* initiative also encompasses funding for the Bicentennial celebrations throughout the 2015-2016 Season.

Thanks to the many generous donors listed on the opposite page, the campaign is off to a very strong start, but getting across the finish line will require the support of many others. For more information, visit handelandhaydn.org/campaign or contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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Play a vital role in the life of the Handel and Haydn Society by donating today. Contribute toward the current season and make an immediate impact on H+H performances, community partnerships, and extensive educational activities.

To make a gift at this time, visit Patron Information at today's performance or go online at handelandhaydn.org/support. If you have any questions about your gift, you may contact Brook Holladay, Assistant Director, Annual Giving, at 617 262 1815 or brook@handelandhaydn.org.

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\$1,500 helps support weekly music literacy classes for one year at a Boston public school.

\$1,000 presents a free community concert by H+H musicians.

\$750 funds a school visit by the Vocal Quartet.

\$500 provides a full scholarship for a student to participate in a Vocal Arts Program ensemble for one year.

\$250 provides dress rehearsal space for H+H musicians for one performance.

\$75 enables someone from an underserved community to experience an H+H concert through the Heartstrings program.

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The Handel and Haydn Society is grateful for the generous support of the following individuals and institutions that made annual gifts to H+H's Annual Fund as of September 22, 2015.

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After-parties this season:

Baroque Masters: Friday, October 30, 2015

All Haydn: Friday, January 29, 2016 All Beethoven: Friday, February 26, 2016 Bach St. John Passion: Friday, March 11, 2016

Subscribe to the rest of the H2 concerts for \$81. Learn more at handelandhaydn.org/h2.





DECEMBER 2-31

Santa appears during all pre-Christmas concerts.

Join the Boston Pops and conductor Keith Lockhart, celebrating his 20th anniversary with the orchestra, in a performance filled with holiday music favorites, the traditional Pops sing-a-long, and special kids' matinées with post-concert photos with Santa and special treats. And the not-to-be-missed New Year's Eve concert with the Boston Pops Swing Orchestra and bandleader Bo Winiker will kick off the new year in style!

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Thurs. November 12 7:30 PM Congregational Church, Grafton

Sat. November 14 7:30 PM Worcester Historical Museum

With guests Emily Marvosh, contralto, and Marcus Thompson, viola

Info at worcesterchambermusic.org or call 508-217-4450



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The Handel and Haydn Society is grateful for the generous support of the following foundations, corporations, and government agencies. This support is key to H+H's continued artistic excellence and allows H+H to subsidize 90% of its Education Program.

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The Handel and Haydn Society is grateful to the generous donors who have endowed chairs and established named funds to support H+H's educational and artistic programs. If you are interested in a naming opportunity, establishing a fund, or contributing to an existing fund, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

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LEADERSHIP Artistic Director: The Bicentennial Chair Funded by an anonymous donor

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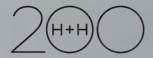
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JOHN WINKLEMAN

1815 Society member John Winkleman first came to H+H more than 20 years ago for a performance of Messiah. Only after this first concert did he realize the great value of the organization as one he wanted to support. John has provided for H+H and several other charities by designating H+H as a beneficiary on his retirement account, ensuring the financial health of H+H for future generations.





Join the 1815 Society

As the Handel and Haydn Society celebrates its Bicentennial year, now is a great time to help us "plan a legacy of music" to insure our future. To find out more about the 1815 Society and how you can become a member, contact Mike Peluse, Director of Development, at 617 262 1815 or mpeluse@handelandhaydn.org.

1815 SOCIETY

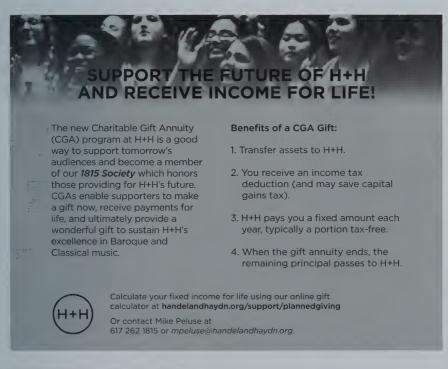
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NEC'S JORDAN HALL PATRON INFORMATION

For patrons with disabilities: Jordan Hall is wheelchair accessible. The elevator is accessible through the street level entrance to the left of the stairs at the Gainsborough Street entrance.

Large print program notes are available at the patron information table in the lobby.

Assistive listening devices are available. Please see the head usher for details. Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found: On the day of the event, patrons should check with the Security Guard on duty. After the event, patrons can call 617 585 1290.

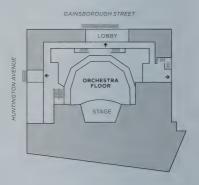
Coatrooms are located on the orchestra level near the men's rooms.

Ladies' rooms are located on the orchestra level to the left after you enter.

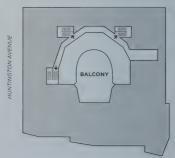
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IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.







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Internships are available year-round in the Artistic, Box Office, Development, Education, and Marketing departments. Visit our website for a listing of available internships.

handelandhaydn.org/internships

HANDEL AND HAYDN SOCIETY GENERAL INFORMATION

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Merchandise

The Handel and Haydn Society offers gift items and recordings featuring the Period Instrument Orchestra and Chorus and guest artists throughout the season. Your purchases help support our education and artistic programming.

Pre-Concert Conversations

The Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes.

At this concert, the conversations will be led by Teresa Neff, Historically Informed Performance Fellow.

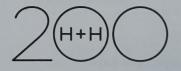
SHOP LOCATIONS:

Symphony Hall: Cohen Wing near Higginson Hall NEC's Jordan Hall: Orchestra level near the coat room Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at handelandhaydn.org/shop.

PRE-CONCERT CONVERSATION LOCATIONS:

Symphony Hall: Higginson Hall (in the Cohen Wing) NEC's Jordan Hall and Sanders Theatre: Inside the concert hall



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Two hundred years of the Handel and Haydn Society have brought times of great success and great challenge to Boston and our nation. We are deeply committed to the rich benefits of diversity and inclusion that our founders never knew. From volunteers and staff, from audience and musicians, from our mission and leadership, H+H actively promotes a wider world of inclusion. To learn more or share suggestions, please contact Director of Bicentennial and Community Engagement Emily Yoder Reed, <code>ereed@handelandhaydn.org</code>.



2015-16 **SEASON**



THE ROMANTIC GENERATION Schubert + Brahms

7 November, 8pm St. Paul's Church, Cambridge

A BOSTON CHRISTMAS

20 December, 3pm Old South Church, Boston

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